



Project PNRR AFAM MTNT Music Theatre & New Technologies

Toward a New Paradigm in Opera Studies and Performance

Conservatorio Puccini La Spezia, Italy

Florida Atlantic University, USA

FESTIVAL GUGLIELMI

International Symposium & Performances

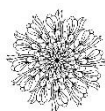
Alessandra Montali *Research Project Director*

Ilaria Serra *International Symposium Curator*

Mitchell Hutchings *Artistic Director*

Federico Bardazzi *MTNT Productions Coordinator*

Barbara Salani *Musicologist and Research Collaborator*



FULL PROGRAM

Wednesday October 15, 2025, 5PM at FAU OLLI-Osher LifeLong Learning Institute

Opening of the International Symposium

Discovering Guglielmi

Ilaria Serra, PhD FAU: "FAU Research from Florida to Italy"

Alessandra Montali, PhD Puccini Conservatory: "Instrumental Music in Italy between the Eighteenth and the Nineteenth Centuries: Tradition, Historiographical Issues, and the Case of Pietro Carlo Guglielmi"

Barbara Salani, PhD FAU: "Rediscovering a Forgotten Opera: *Amalia e Carlo* from Italy to Florida"

David Brubeck, DMA, Miami Dade College: "The Forethoughts of Opera"

followed by

Piano Four Hands Concert

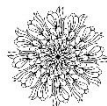
Music by Pietro Carlo Guglielmi and Sergej Rachmaninov

Pietro Carlo Guglielmi, Overture from *Amalia e Carlo*
Transcription for piano four hands by Giovanni Giannini

Sergej Rachmaninoff, *Six Pieces op.11* for Piano Duet

1. *Barcarolle*
2. *Scherzo*
3. *Russian Theme*
4. *Waltz*
5. *Romance*
6. *Slava (Glory)*

Piano: **Francesca Costa, Giovanni Giannini**



Thursday, October 16, 2025, 9AM-1PM at FAU

Violin Workshop Laura Andriani

Reframing Paganini's Violin Technique

Niccolò Paganini's skill has always inspired admiration, while his posture has often been described as aesthetically awkward. Iconography from the period reveals a performance balance that was certainly peculiar, yet his technique is frequently analyzed through a modern lens rather than in the context of 18th-century violin techniques.

My research highlights the points of contact between Paganini's technique and key elements found in the works of Francesco Geminiani (1687–1762) and Pietro Antonio Locatelli (1695–1764). Reading Paganini through the lens of earlier postures offers a new interpretative key: what might appear aesthetically inelegant by modern standards may, in fact, reveal itself as a technical optimization rooted in earlier principles and criteria.



Thursday, October 16, 2025, 2-5PM at FAU

Masterclass Paolo Gonnelli

Musical Interpretation Singing Italian Opera

The masterclass is for accompanying pianists and singers studying Italian opera repertoire, from the 16th to the 20th century. It will focus on the correct diction, the performance in relation to the historic period, and the study of the cadenzas and variations the piece requires.

Furthermore, we will cover issues about posture and breathing related to the emotional expression the piece requires. Students who participate are free to choose any type of musical piece (opera arias, oratorio, cantata, vocal chamber music) as long as it is in Italian.



Friday, October 17, 2025, at FAU University Theater

Amalia e Carlo

Pietro Carlo Guglielmi

(London, July 11, 1772 – Naples, February 28, 1817)

Libretto by Andrea Leone Tottola

Critical Edition and Transcription **Barbara Salani**

Artistic Director **Mitchell Hutchings**

Conductor **Giovanni Di Stefano**

Choir Director **Patricia Fleitas**

Vocal Coach **Paolo Gonnelli**

Stage Direction and Costumes **Alessandra Bianchettin, Asya Fusani**

Production Manager **Aurora Colamonici**

Lighting Design/Board Operation **Sophia Pyles**

Stage manager **Elisa Milano**

Crew **Natalia Burmeister, Je'Breanne Morgan**

Characters and Performers

Amalia **Patrizia Cigna**, *soprano*, country woman

Carlo **Roberto Jachini Virgili**, *tenor*, her secret consort, promised to

Giulia **Claudia Belluomini** *soprano*, lover of

Franco di Monverd **Matthew Escobar**, *tenor*, under the name Gasperino.

Count Onorio Ambrogio **Mitchell Hutchings**, *baritone*, Carlo's father

Marquis Bottifazio Napolitano **Danilo Paludi**, *baritone*, Giulia's father

Geltrude **Enrica Rouby**, *mezzosoprano*, country woman

Checco **Carson Carter**, *baritone*, the Count's waiter

Malnato **Simone Emili** *baritone*, leader of the Count's Armigers

Enrico/Onorio **Seth Berman** ***Matilde***, **Annette** **Bella Guerrero**, Amalia and Carlo's children

Officer **Edward Hayes**

Maid **Jamile Evaristo**

Chorus of Armigers, soldiers

FAU Choir

Cameron Anzola

Mateus Barioni

Ryan Bazail

Tomas Gomez

Edward Hayes

Michael Miranda

Christopher Ramsey

Andrew Robichaud

Christopher Samuels

Giacomo Puccini Conservatory Orchestra - La Spezia

Violins 1 Igor Cantarelli, Elisa Cavallini, Alessia Di Palma, Aurora Duchi, Eleonora Podestà,
Chiara Podestà

Violins 2 Laura Andriani, Evangelina Brondi, Federico Cappa, Francesca Marchi,
Isabelle Sophie Masia, Carla Mordan

Altos Francesca Piccioni, Marco Melini, Maddalena Vitali

Cellos Paolo Ognissanti, Matilde Canese, Giulia Carta, Giulio Puglia

Doublebasses Giovanni Biancalana, Emanuele Menga

Flutes Fresia Ricci, Letizia Bianchi

Oboes Emanuele Moriconi, Federico D'Alesio,

Clarinets Anna Bassi, Viola Puggioni

Bassoons Francesco Pegazzano, Olga Massa

Horns Danilo Marchello, Giacomo Marchini

Trumpets Giulio Alboni, Andrea Bernardini

Drums Gabriele Angelo Cerisola

Program Notes

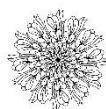
The revival of *Amalia e Carlo* marks the return of a jewel that had lain forgotten for more than two centuries within Italy's musical heritage: an *opera semiseria* in three acts composed in 1812 by Pietro Carlo Guglielmi to a libretto by Andrea Leone Tottola. Pietro Carlo Guglielmi, son of the renowned Pietro Alessandro and heir to an illustrious musical dynasty from Massa, wrote the score during a period of profound political upheaval and rapid social change

The manuscript, which contained only the first act, was rediscovered in the summer of 2021 in the library of the medieval castle of Castiglione del Terziere (Lunigiana) by Dr. Barbara Salani, research scholar at Florida Atlantic University. Thanks to her subsequent investigations, the complete 1812 score was located in the library of the "San Pietro a Majella" Conservatory in Naples; this material became the core of her doctoral dissertation, now housed at the FAU library.

Dedicated to Caroline Bonaparte, Queen of Naples and sister of Napoleon I, *Amalia e Carlo* conformed to the new operatic regulations introduced by King Joachim Murat, whose rule cemented French dominance in Southern Italy during an era in which opera functioned as a refined yet powerful instrument of cultural propaganda.

On stage, the opera *Amalia e Carlo* weaves love intrigues with courtly machinations, foreshadowing an unexpected evolution from traditional melodrama to *opera semiseria*: a hybrid genre that tempers tragic conflict with flashes of humour, thanks to the introduction of the *basso buffo Napoletano*, and concludes on an ultimately happy ending.

All phases of the research project that led to reconstructing the opera and situating it within its historical, musical, and regional context were a joint effort of the Giacomo Puccini Conservatory in La Spezia and Florida Atlantic University.



Saturday October 18, 2025, 7PM at FAU University Theatre

Harpsichord Sonatas & Chamber Concerts op. 1

Mara Fanelli *Harpsichord*
Igor Cantarelli, Eleonora Podestà *Violins*
Paolo Ognissanti *Cello*

Concert Program **Music by Pietro Alessandro Guglielmi**

Sonata n.2 op. II from Sonatas for Harpsichord and Violin

Sonata n. 3 op. III from Sonatas for Harpsichord or Fortepiano

Allegro
Rondo' Andante

Sonata n. 5 op. III
Andante-Allegro

Sonata n. 3 op. II from Sonatas for Harpsichord and Violin

Violin **Eleonora Podestà**
Harpsichord **Mara Fanelli**

Pietro Alessandro Guglielmi:
from "Quartets" op. I for Harpsichord, 2 violins and cello (London 1768)

Quartet n. 1 in C Major
Allegro moderato
Minuetto

Quartet n. 4 in G Major
Allegro
Allegro con spirito

Violin **Igor Cantarelli**
Violin **Eleonora Podestà**
Cello **Paolo Ognissanti**
Harpsichord **Mara Fanelli**



Sunday October 19, 2025, 7PM at FAU University Theatre

Symphonic Concert with Soloists

Orchestra of Puccini Conservatory, La Spezia

Conductor **Giovanni Di Stefano**

Pietro Carlo Guglielmi

Ouverture from Amalia e Carlo

Wolfgang Amadeus Mozart Violin Concerto in G Maj. K216

Allegro, Adagio, Rondò - Allegro

Violin **Eleonora Podestà**

Wolfgang Amadeus Mozart Piano Concerto in G Maj. K453

Allegro, Andante, Allegretto - Presto

Piano **Gianluca Piretti**